

Ewa Kocój

Institute of Culture, Faculty of Management and Social Communication  
of the Jagiellonian University

---

## **Towards New Areas of Heritage and Cultural Heritage Management (Introduction)**

---

Cultural heritage is one of the concepts that have made an unusual career in the 20<sup>th</sup> century. The cultural codes associated with it senses, meanings, and ideas, characteristic for specific local or national communities, and the tangible and intangible assets, became a space for new fascinations as well as scientific, regional, social and amateur exploration. These multiple searches for the truth showed that the essence of heritage is portrayed in the choice transforming the cultural goods into “our heritage.”<sup>1</sup> The areas of culture, which are given axiological sense by individuals or communities, are usually protected and communicated to the next generations. There are various forms of communication – individual as well as collective oral tradition, institutional – public, private and non-governmental distinctive for organizations which select the phenomena and artefacts important from the point of view of their meanings. Please note, however, that this choice is always more or less subjective. The UNESCO cultural heritage alone brings many questions about its needs, essence, discourses as well as areas left outside its protection. Looking at the UNESCO list we discover both, monuments which bear the highest value from a given nation’s point of view, as well as the missing elements – multiple excluded areas, which still remain outside the officially recognized heritage. It is also worth to note that beyond the “institutional protection” there may often be a space of the “institutional oblivion” that frequently covers “strange” tangible and intangible objects, which are not cared for the communities or even carriers of this heritage, who do not wish to communicate it to their descendants. It is a space for all forms of degradation, marginalization, and in the end oblivion that awaits the legacy of the

---

<sup>1</sup> A. Tomaszewski, *Ku nowej filozofii dziedzictwa*, Kraków 2012.

“strange.”<sup>2</sup> The choice, protection and at the same time marginalization of certain heritage areas are also related to the quality of its management – it can thus be a creative activity to maintain the heritage, or, by excluding certain spheres – condemning it to non-existence.

In the *Cultural heritage – management, identity and potential* monograph, the authors, academic professors of the Institute of Culture at the Jagiellonian University in Krakow, raised the theoretical and practical issues related to the cultural heritage and management of selected Polish and foreign cultural institutions. The opening text by Łukasz Gawel reveals that cultural heritage is always a matter of choice – it depends only on us, and our choices as how to protect and manage the heritage. The author distinguishes between two concepts: the resources of cultural goods, important for the nation and formally organized societies and cultural heritage; the latter signifying a narrower category largely dependent on personal choices. He also points to the need for changes within the institutional management of heritage interpreted as such. Rafał Maciąg considers the issue of cultural heritage in the context of theory of humanistic management. He emphasizes that cultural heritage has contemporarily been studied in a “specific ambiguity” – it seems to be quite a stable concept, and even defined by a series of comprehensive descriptions, however there are a number of professionals who oppose this certainty, which becomes the testimony of the conflicts arising in the real world. Cezary Woźniak, in turn, by recalling the art of two outstanding Polish authors – Jerzy Nowosielski and Witold Gombrowicz, locates cultural heritage within the dialectic of self and other, showing that it is in every case that our notion of cultural heritage becomes a historical record of the continuum remaining in connection with the human desire to live in the world.

Further articles cover both theoretical as well as practical analyses of various cultural heritage topics – legal protection of the intangible dimension of heritage, role of the stakeholders in managing cultural heritage and new forms of its exploration. Within this context, Teodora Konach tracks the sources and legal bases for the protection of folklore, its models and proposals for new legislative solutions. Anna Góral, in turn, discusses the issues of cultural heritage objects found in local communities as well as the particulars of heritage management on a local level. She presents multiple stakeholders, or should we say “actors on cultural stages” (internal and external), who link heritage to certain practices and models of management, presenting some real-life examples from the area of Southern Poland (e.g. Lanckorona, Lipnica Murowana). Weronika Pokojska presents her interests in urban areas and considers the so-called *urban exploring* (*urbex*), i.e. new forms of exploration

---

<sup>2</sup> E. Kocój, “Dziedzictwo bez dziedziców?”, *Zarządzanie w Kulturze* 2015, No. 2.

of hard to reach and wasted urban areas undertaken by independent enthusiasts and researchers. She provides its definition, places of interest and objectives of exploration as well as legal and illegal forms of expeditions discovering the forgotten heritage. Agnieszka Pudełko discusses the phenomenon of revitalized space, which has originated in Poland in 1990s, connected to the change of the political and economic system as well as the fall of the typically socialist industrial and residential housing construction (e.g. the revitalization of the Kazimierz and Nowa Huta districts in Kraków as well as the gate of the Gdańsk Shipyard).

The monograph also includes articles on cultural management and collective memory in selected institutions and cultural projects. Katarzyna Barańska ponders the question within the context of museums and collections subject to the rules of historical time. By emphasizing the groups of “our own” and the “others” so far marginalized within the museum space, she calls for museum and exhibition management to be executed within the memory and history of “everyone.” Jarosław Kłaś cites the phenomenon of collective memory and specific memory carriers such as historical museum spaces today. He also reviews the investments in the Polish historical museums introduced after the fall of communism and changes in institutions and project management.

The texts included in the monograph present an enormous potential of the group of phenomena belonging to the tangible and intangible cultural heritage as well as its management. They also bring new findings and research perspectives, point to interesting meanings and associations, which are characteristic of this area of interdisciplinary research. By touching the local and universal as well as private and institutional, the authors show that the field of cultural heritage and its management can still offer a lot to explore...